

FACULTY OF MUSIC  
UNIVERSITY OF TORONTO

# THURSDAY NOON SERIES

THURSDAY, OCTOBER 26, 1989

"THE FLUTE IN THE NINETEENTH CENTURY"

A LECTURE/DEMONSTRATION

presented by

AMY HAMILTON,  
Wilfrid Laurier University

The recent activity in Baroque music performance and scholarship has provided musicians with an increased awareness of the stylistic aspects of the Baroque period. A similar enthusiasm is emerging to explore the principles of authentic performance practice in music of the late eighteenth and nineteenth centuries.

The nineteenth century was a time of tremendous experimentation in instrument construction, paralleled by an unprecedented level of activity in orchestral composition. In the early 1800's, flutists played keyed, wooden instruments which were the direct descendents of the Baroque flute. Our modern flute was developed by Theobald Boehm in 1847, but it was by no means accepted as the standard orchestral instrument in Europe until well into the twentieth century. Not only were symphonists such as Beethoven, Schubert, Schumann and Mendelssohn composing for the old system flute, but many later nineteenth century composers (Wagner, Brahms) actually preferred the old flute to our modern one, and wrote with the older instrument in mind.

Amy Hamilton has completed extensive research in this field, and has developed a presentation which includes commentary interspersed with orchestral excerpts and solo works performed on period instruments. The evolution of flute construction is discussed from the perspective of famous nineteenth century flutists. In addition, the interaction between these flutists and prominent composers and conductors is explored in detail.

To understand the effect that instrument construction and performance practice had upon the composers who produced so much of our standard symphonic repertoire is not only interesting, but essential in gaining a complete realization of the composer's intent. This information is valuable not only to flutists, but to all musicians who are involved in the interpretation of nineteenth century music.

Amy Hamilton received a Bachelor of Music Degree and Performer's Certificate in Flute from the Eastman School of Music, a Master of Music degree from Indiana University, and a Doctorate in Flute Performance from Northwestern University. She has performed extensively in orchestras throughout North America, and is currently a member of the Music Faculty of Wilfrid Laurier University in Waterloo.

Walter Hall -- Edward Johnson Building  
Admission Free  
12:10 pm



## NINETEENTH CENTURY FLUTES AND FLUTISTS

by  
Dr. Amy Hamilton

### GERMANY AND AUSTRIA

Johann Georg Tromlitz--Leipzig flutist in late 1700's. Added C and long F keys to the flute. He wrote Unterricht der Flöte zu Spielen in 1791.

Georg Bayr--Prominent Viennese flutist during the early 1800's. Played many Beethoven premiers. Preferred a multi-keyed flute with extended foot joint.

Karl Grenser--Was 1st flute in the Gewandhaus Orchestra 1827-1855. Played many Mendelssohn and Schumann premieres under the direction of Mendelssohn. Played an 8-keyed wooden flute.

A.B. Fürstenau--1st flute in Dresden 1820-1852 under Carl Maria von Weber and Richard Wagner. Played and 8-keyed wooden flute.

THEOBALD BOEHM--Munich flutist and instrument maker 1812-1881. Developed the modern flute 1832-1847.

Wilhelm Barge--He became 1st flute in the Gewandhaus Orchestra in 1867. Played only the 8-keyed, conical wooden flute.

Maximilian Schwedler--Followed Barge as 1st flute in the Gewandhaus Orchestra, and developed the "German Reform Flute" based on the old system conical wooden flute.

Moritz Fürstenau--Son of A.B. Fürstenau, and switched to the Boehm 1832 flute. He was required to change back to the old system flute in order to succeed his father as 1st flute in Dresden.

Franz Doppler--1st flute in the Vienna Philharmonic, 1858-1879. Teacher -the Vienna Conservatory, and played old system conical wooden flutes. Premiered many works of Brahms.

Rudolf Tillmetz--1st flute in Munich 1864-1897. Played the Boehm 1832 flute until 1884, then switched to a wooden Boehm 1847 flute.

### ENGLAND

Charles Nicholson--Popular flutist in London in the 1820's. Enlarged tone holes to produce a fuller sound. Technically flamboyant performer. 1st flute in Kings Theater Orchestra 1823-1837.

Jose Ribas--Followed Nicholson as 1st flute in the Kings Theater Orchestra in 1837. Mendelssohn was influenced by his double-tonguing skills. He participated in the British premieres of many Mendelssohn works.

R. Carte, J. Clinton, S. Pratten, R. Rockstro--Late 19th century flutists who modified Boehm's 1847 flute to accommodate old fingering system.



## FRANCE

Louis Drouet--Popular French flutist in the 1820's-1830's with an international solo career. Advocated modern double-tonging, and worked with Mendelssohn.

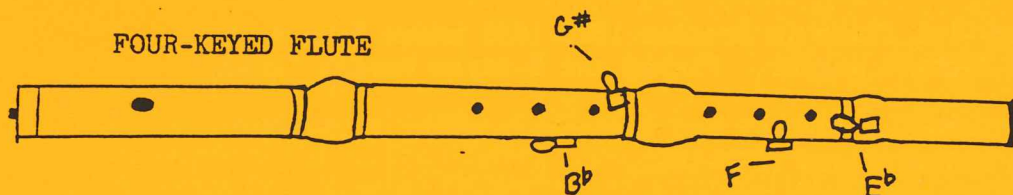
Camus, L. Dorus--Two prominent French flutists who were among the first to switch to the Boehm flute in the 1830's.

Jean-Louis Tulou--1st flute in the Paris Opera Orchestra in the 1820's and 1830's. He would not switch to the Boehm 1832 flute, and wrote a method book for the old flute in 1835.

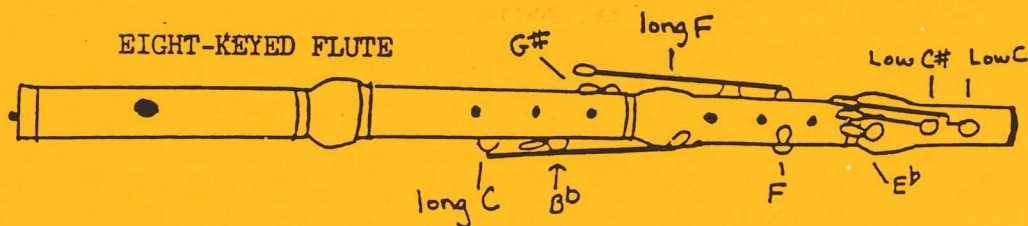
Vincent Dorus--Leading French flutist in the 1850's. Appointed instructor at the Paris Conservatory in the 1860's. Played a silver 1847 Boehm flute.

Paul Taffanel--Appointed 1st flute in the Paris Opera Orchestra in 1867. Became a leading virtuoso on the Boehm silver 1847 flute.

FOUR-KEYED FLUTE



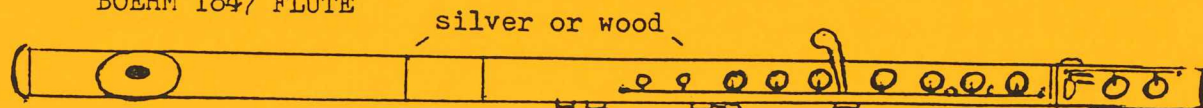
EIGHT-KEYED FLUTE



BOEHM 1832 FLUTE



BOEHM 1847 FLUTE



SCHWEDLER GERMAN REFORM FLUTE

